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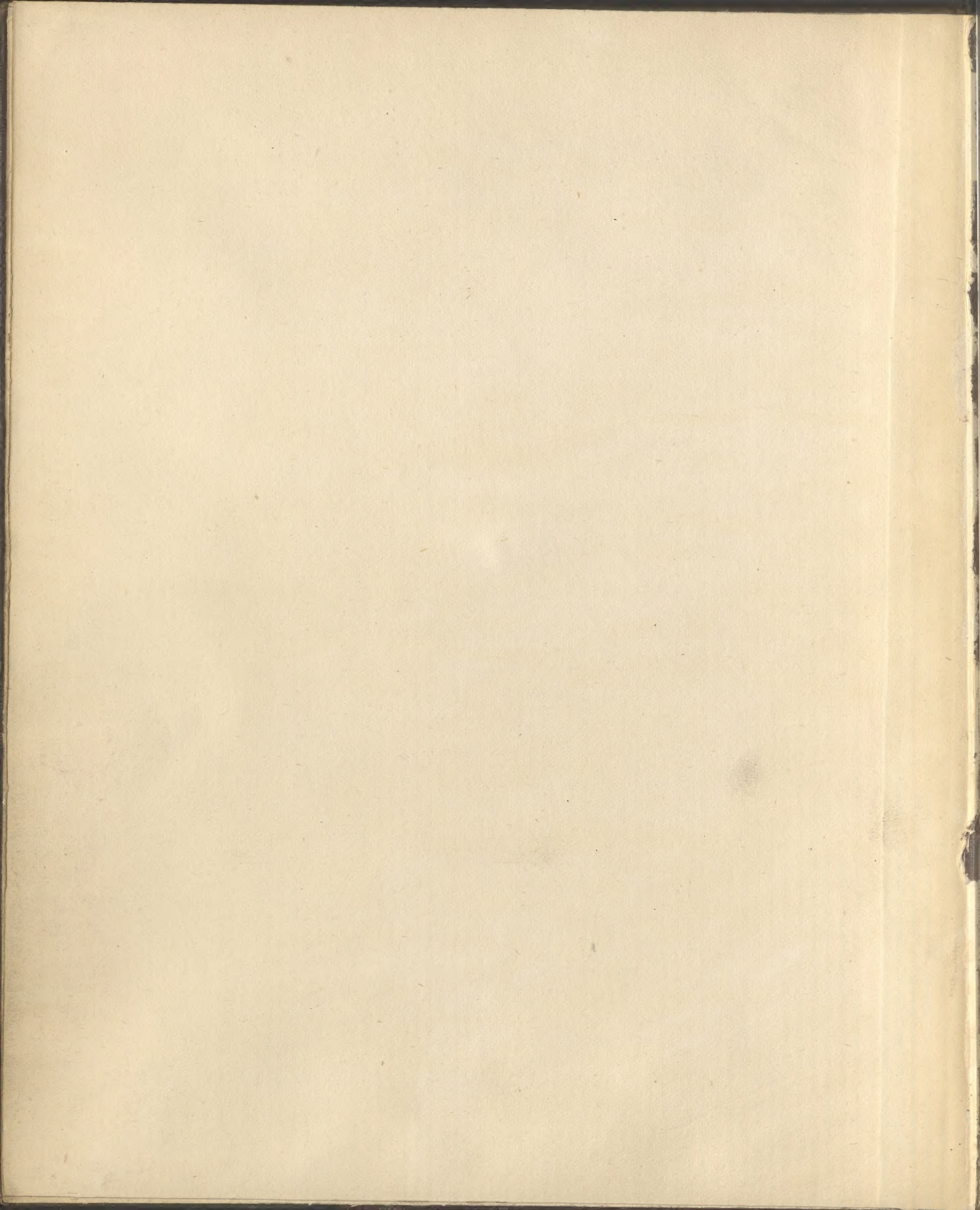
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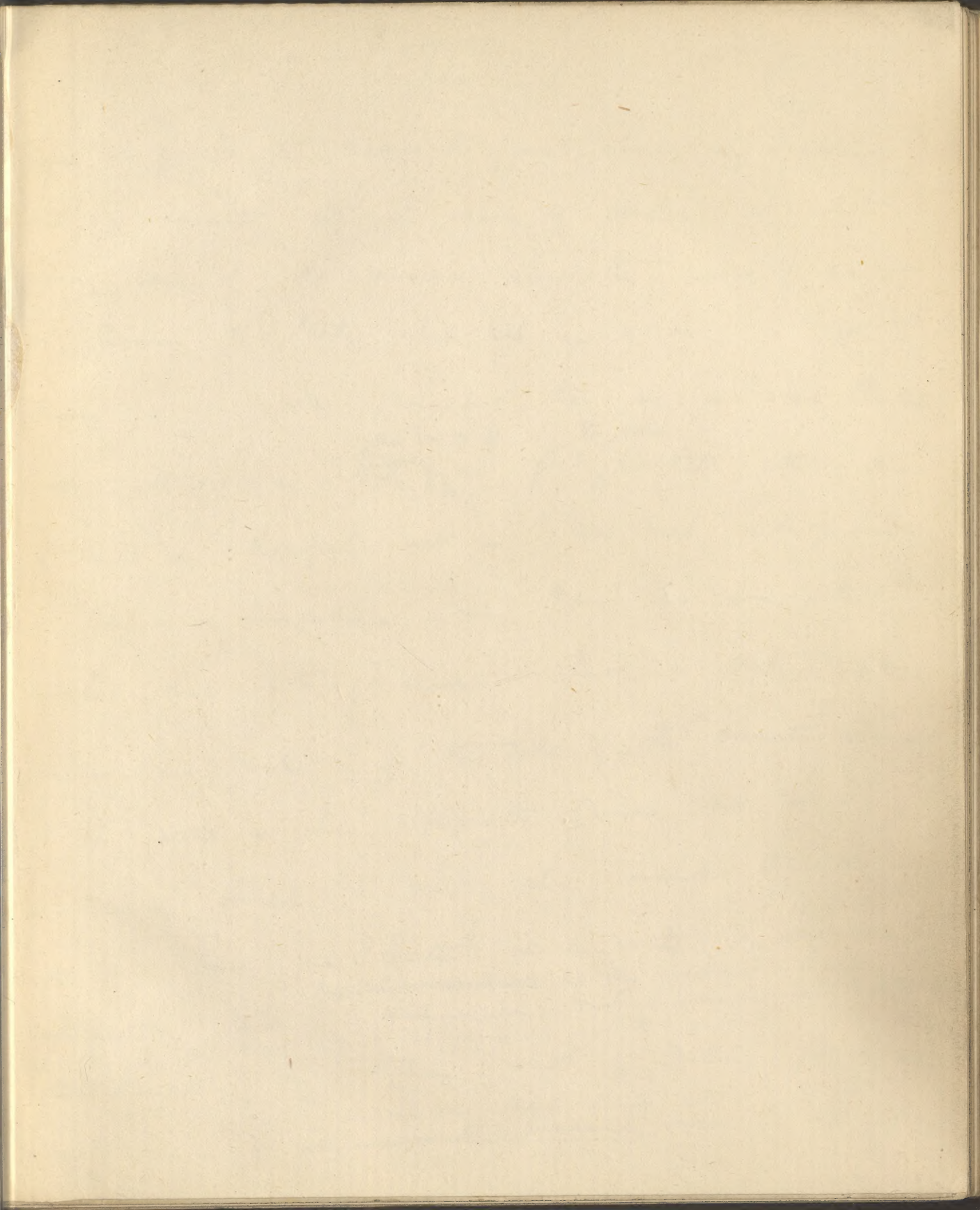
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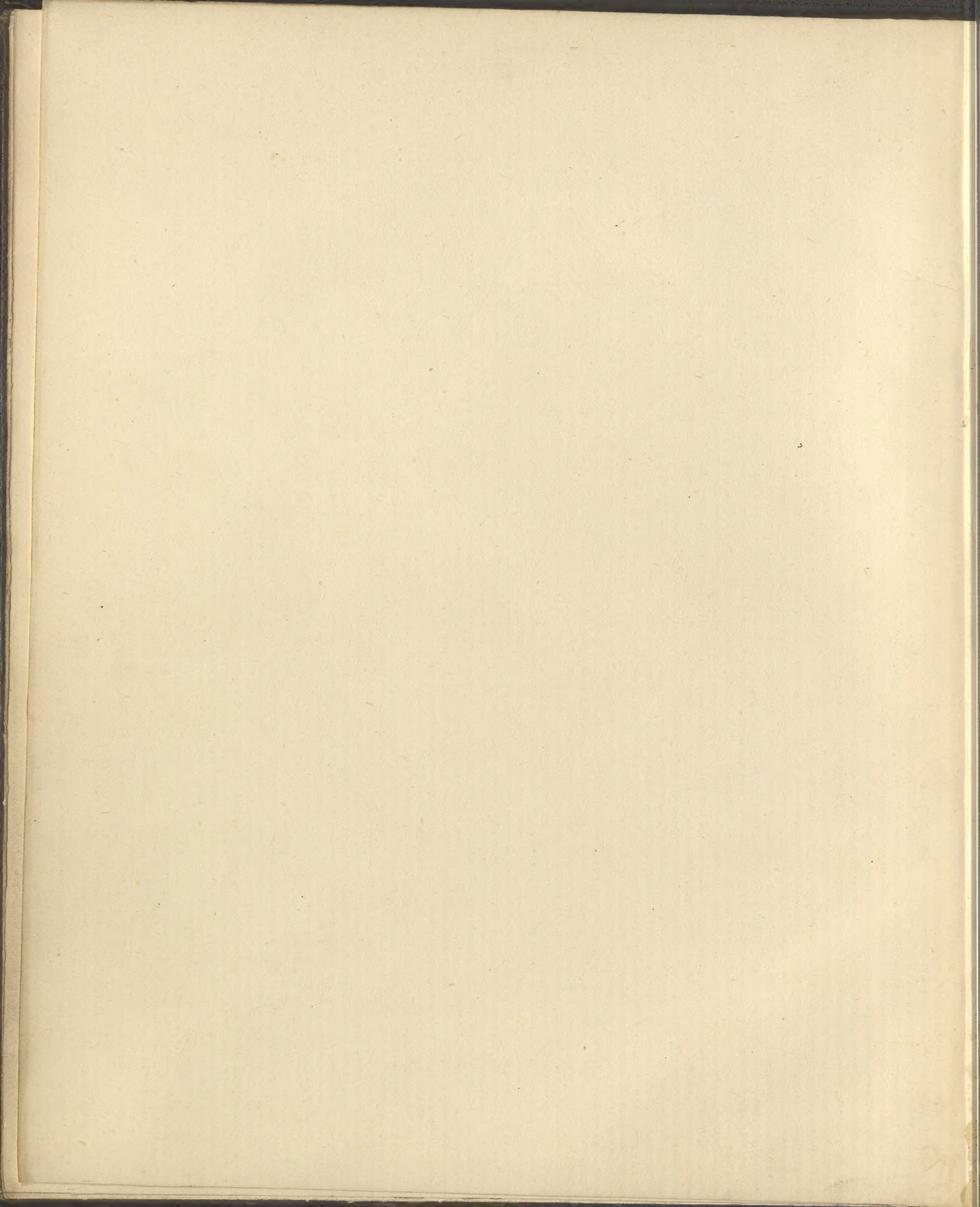
(Vol II)

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London. W







Before we go on to discuss the great climax of Oratorio
 which we associate with the name of Handel, I must
 revive some of your memories about the course of events
 in Germany & Italy which led up to it. A good
 many of you will remember the way in which Oratorio
 was cultivated in ^{and how it} Italy ^{they worked} at first, healthily, with a view
 to sound & dignified art - We need not go back
 as far as Annuncius, and need not even bother
 ourselves much with Cavaliere. But we must keep
 Carissimi in mind, for the sake of the dramatic elements
 of his work & his appropriate Chorus; and as a
 forerunner of Handel we must also remember ^{1645 - 1679} Stradella,
 with his vigorous and effective choral writing, a dignified
 contrapuntal style. ~~Both Carissimi & Stradella~~ But when Carissimi & Stradella
~~had finished their work a great change came over the scene.~~
~~after Stradella~~ the Italian school of Oratorio got on a
 wrong road, and fell ~~at the hands of~~ ^{aimed at cheap success with} the help of singers

disappearance of
Chorus from
Italian Oratorios:

German
more in earnest -
~~to~~
not much taste
for vocal
display.

English
Chorus
" good
deal.

instead of ^{cultivating the higher elements of art & devoting some energy to the} ~~seeing that Oratorios must~~ ^{depend on a pre-eminence on the}
~~development~~ ^{which was indispensable to secure there} ~~of choral writing, & arriving at any great point of eminence.~~

I pointed out to you that the absence of Choruses became very
conspicuous in the Italian Oratorios of the latter part of the
17th century, & that as the Choruses are on the whole the
most remarkable feature of Handel's Oratorios we must evidently
~~find~~ ^{look for} some other school of Music that Italy to find the source
of Handel's achievement in this form. The Germans for various
reasons had been less tempted by the meretricious popularity
of solo singing than Italians. ~~Not~~ In the early part of
their musical history they had written a great deal for
solo voices, ^{but they} had never shown much weakness for actual
vocal display, nor ~~really~~ ^{any real} instinct for the sensuous beauties
of the ^{solo singing} ~~solos~~. They had used the voice as means
of telling narrative, or expressing genuine feeling, and they
had by degrees come to employ choruses a good deal, either
in the chorales ~~or~~ which were introduced into their Church Cantatas
and Passions, and ^{are} joined in by the general body of the
worshippers or audience - or else in the dramatic or ^{choruses which were introduced into the story} reflection
choruses which represented the feelings of the worshippers on the occasion

German
using houses.

While Handel
writing was
disappearing
to ~~Germany~~ Italian
style in Germany
more or more
from west and
German works
of the kind.

Handel in
Germany
into French
- Italy not
to him.

Influence
Italian upon
his style

for which these works were written. While the prominence of Choral¹³
works ~~in~~ ~~Italian~~ was diminishing in Italian ~~works~~ ~~composers~~ it
was steadily on the increase in all kindred works written by
Germans; & Handel by us brought up under the influence
of this tendency. We trace the development of choral works in
Passions up to Bach's time, and I pointed out to you that
Handel in his earliest works of the kind written in Germany
adopted the prevailing fashion of writing plenty of Choruses.
Then he came the great crisis of his life when he went to
Italy, and came under the influence of great Italians, like
Scarlatti, Corelli, Steffani & others; and adopted their
style and ways. & some of you will remember that
I pointed out to you that under Italian influence he got a
taste for writing dignified choruses in his *Oratorios*; &
the fact is no works written for Italians wrote no choruses
at all. The influence which the Italians made upon him
was permanent - He never again was purely German -
His style was modified to an enormous degree, and joined
freely to the change. He learnt to write most admirably
for the voice, & joined a power & sweetness which he

Italian
influence upon
Handel,

The prominence
of Choral
writing in his
Oratorios
is not only owing
solely to
German
traditions, but
also to
English traditions
and the taste
of our forefathers.

Powell 1658 . 1695.

Marques

could not otherwise have had -- and luckily the evil tendencies
of the Station art of the time had only a transient effect
upon him -- & strong as the influence upon him was in
kind of style, in point of actual plans & development of
work & ~~took~~ least before long under healthier influences to
attain a more dignified & noble ^{Oratorical writing --} method of composition.

In fact after leaving Italy he ^{again} made the mistake of
abandoning Church effects in his Oratorios. But this fortunate

circumstance was not solely owing to German traditions, but
also not a little to the tastes of our own forefathers in this
country. Some time ago when we were about rearing

through the history of the Opera I ~~had~~ gave you some facts

about the ~~early~~ antecedents of the short-lived English Opera of

Small Purcell which I must go back to for a moment. ~~Such~~

England like other countries had its traditions in these respects -

& the type upon which Purcell's Operas were developed was the
Masque. The masque was unlike the Opera, & musical

plays of other countries is being more artificial & less directly

in the form of a story. It welcomed the supernatural, ^{the allegorical} & the

fanciful; & had more ~~of~~ literary & lyrical qualities than

Marques.

Containing
Choruses.

Dr. A. A. 1675.

Percell's
Opera
Containing
Choruses.

Note the remote connection of Oratorios with
Church service. It is remote - most
common because Handel's Oratorios are
for the most part the only kind - name
& intended for performance in a theatre.
Notwithstanding the introduction of Choruses
embracing Alleluia's, and
of passages from the Bible which
are used also in Church service naturally
is stated a similar treatment & that
adapted to Anthems - & can to the
actual use of the Choruses used in Anthems.

Taste for
Church Music
in England
of old standing
As traditional
then as now.

similar foreign products. But what I particularly want you
to notice is that the style of art ~~points up~~ gave especially favourable
opportunities for choruses. In Purcell's best so called
Operas we find more choruses, than in any foreign work
of the same kind - In fact by comparison there is nothing
which distinguishes the Operas of different nations now. In
Scarlatti's Operas there is hardly such a thing to be found as
a single chorus - whereas in Dido and Queen - Purcell's
first - there are at least 10 choruses, & in King Arthur -
his best work of the kind - there are at least 15; - some
of them elaborate & considerably developed. Now in
estimating the influence which led to Handel's splendid use
of choruses in his Oratorios we cannot miss this English
factor. The English clearly had at that time as now
a decided taste for Choral ^{Music} ~~effects~~ ^{Even then it was}
a traditional feature, and ^{had been cultivated to a high point in the Anthems} ~~made its appearance little in the~~
~~music~~ written for Church services, and in the ~~more~~ ^{works}
which were more closely ^{& directly} ~~connected~~ ^{akin} to Oratorios, the
English Operas.

After this preliminary we

Handel went to
Italy 1706 or 1707 -
Returned to Germany
after great success
in 1709 - when he
was appointed Kapellmeister
at Hanover in succession
to Steffani by the
Electors afterwards
George I -

Unsatisfactory
condition of
Opera in
England after
Purcell's death

can go on to consider the fact of Handel's career ~~and~~ after his stay
in Italy. What led to his visiting England is not known;
but it is thought probable that he met cultivated English men
in Italy, & they gave him some inducement to go; by their
account of the state of Music in this country at the time.
He did not come straight to England from Italy, but spent probably a year in Germany first; &
~~then came to England~~ ^{he must have been} about 1700 1709, or 1710. At that
time English Opera was in rather a precarious condition. Purcell
had made a good start, ~~but~~ but he died ^{at a} very early age
and left no one strong enough to carry on the work & establish
an English School of Opera. The public had a taste for
it and in default of genuine English products they had to put
up with Italian works; such Scarlatti's & Buononcini's. But
as there were not enough Italian singers in the country they had
to put up with having them sometimes half Italian and half
in English. This was not a supremely satisfactory state of things.
but it showed an ardent desire for Opera, and it was this
taste which first brought Handel ~~over~~ to settle here.
It was in 1710 that he first came, and his fame had
already come before him, & before he had been in the country
many weeks he was applied to for a new Opera. The
first of the invitations was Rinaldo, and he wrote in an

Success of
Purcell's church
has taken
up his abode
in England.

Opera -
Oratorio divide
Handel's life
into 2 almost
distinct portions.

With few
exceptions Handel
devoted himself
to Opera
for about 26 years.

Engagement of
the Duke of
Chandos.

1717.

Utrecht 22 Decem
1713.

apurpose of the Utrecht 22 Decem.

Purcell's fine 22 Decem composed for
St Cecilia's day 1692 had been
performed annually at the Festival of the
Sons of the Clergy till the Utrecht 22 Decem
was produced (at Queen Anne's Command) in 1703
Then till 1743 these two works were performed
alternately. The appearance of the Setting 22 Decem
- that year seems to have brought it to an
end the performance of Purcell's work
since for Kings & Trumpets - was amplified by Boyce.

Notice that the books are
generally in the direction
of ~~Handel~~ church work
of some kind or another

Purcell's work was
amplified by Boyce.

extraordinarily short space of time, and brought out in February 1711. It is ~~one~~ one of his best works in this line, and

its great success was the ^{first} ~~immediate~~ cause of his settling in the country & adopting for many years the career of Opera composer and impresario or manager. His Opera

do not of course concern us at present, except in relation to his Oratorios. ~~For~~ The most obvious relation

subsisting between these is that they divide his life into two distinct portions. For fully 26 years after he came to

England he almost² entirely devoted himself to writing, managing and performing Operas; & by Operas he first made his

great fame. The first noticeable break was the Le Deu

and Sublime which he wrote for the celebration of the peace of Utrecht, which was performed in 1713. These ~~two~~ Opera

works continued again till 1717, when there came a much more conspicuous break. In this year the Operatic venture

with which he had been connected came to an end; and he was ^{then} engaged ~~at~~ by the Duke of Chandos as Chapel Master and manager of music at his magnificent establishment called

Cannon, near Edgware - a place which has now disappeared

Handed at Cammer
1718

Scheldt says
" Esther (for whom the Duke paid £1000)
was performed for himself and his friends
on 22nd of August 1720 at Cammer."

An *epitaph* was also composed for her
and performed at Cammer in 1721.

Charles
Anthony.
2^d Decem

Esther -
1720.

Different
in its
first form
from the
form in which
we know it

Esther called
Hermes a *Protesila*
a *Myrmidon*.

off the face of the earth. Handel came into office here in 1718; and this gave a new direction for his compositions for a time. It was here that he wrote the famous ~~the~~ Suites de Pièces for the harpsichord, which have for enjoyed what is probably the most prolonged popularity of any pieces ~~in the world~~ written for a keyed instrument, in the world. Here also he wrote his very fine Chandos Anthems, and two settings of the De Deum - which are more in our present time than the Suites. But the work which has the reputation of marking his life at Cannons is Esther, which has always been held to be his first English Oratorio. Esther in its first form was undoubtedly ~~and~~ produced at Cannons in 1720. Part Chrysander, the enthusiastic admirer & biographer of Handel, has carefully worked out the history of this work & thrown a new & interesting light upon it.

Very little was left on record of this work as it was performed in 1720 at Cannons. Chrysander says he has in his possession a copy made from Handel's autograph in the same year 1720. And the title on the MS is not Esther an Oratorio but "Humam and Mordecai" a Marque. So now the scene

either first
called a
Mosque -

The Oration by the way became
the state piece being
announced at the Festivals of the
Sons of the Clergy at St Paul's

either mixed &
performed
by other
entertaining
people, in
1731 & 1732
or
let to
Hendel
himself &
is a mixed
form.

more interesting with this title than if it had been really called
an Oratorio - For it confirms my theory of the connection
of the English Oratorio, as ~~not~~ treated by Handel, with that
time a humorous form of scenic entertainment the Masque.
Even in its early form there is nothing to distinguish its
design from the form of ~~its~~ ~~Handel's~~ later Oratorios.
It has a very fair supply of ^{some of them appear a good} choruses, & the usual air
and recitation, - ^{clear out of} the characteristic overture we find in the
Oratorios. ^(Of its first performance in Rome next to nothing, nor of the effect it made)
But its early form is very different to its
later form - & in order to finish with Esther I must
anticipate a little. This part of its history we can
trace in Burney's account of ~~the~~ the time. Burney says,
In 1731 Esther was represented with action (note that) by
the children of His Majesty's Chapel at the house of Mr
Jesse their master. This is 1732, in April, an advertisement
appeared announcing a performance "of Esther an Oratorio or
Saved drama". Now these performances were of the old
Esther in its original form, and appear to have been quite
independent of Handel. And it appears that Handel
was ^{then} ~~a~~ ^{to} ~~perform~~ ^{to} perform the work himself, and a notice came

Handel's revision
of Esther

Handel
complete
revision of
Esther.

Incorporates
Cantatas.



Cantatas Esther. written in 1727.

out in April 19th (the day before the other performance was to come off) as follows — "By his Majesty's Command on May 2 will be performed the sacred story of Esther, an Oratorio in English formerly composed by Mr Handel, and now revised by him with several additions." Now then was the version of Esther which we know, & which has been so commonly supposed to be the Oratorio of 1720. As a matter of fact it is very different from ~~that~~ the early version. The old matter can form barely half the entire new version — for in order to make up the work to fit dimensions for the occasion Handel wrote a great deal that was new, and he also illustrated ^{noticeably} a peculiarity of his, by incorporating several other works with it. He inserted besides the Creation Anthem "My heart is inditing" — also the whole of the Chandos Anthem "As the heart pants" and adapted a good deal of the Creation Anthem "Zadok the Priest." So it is obvious that it is not quite correct to describe our Esther as an Oratorio written in 1720. But the circumstances are peculiarly interesting — both for the decisive connection of the later work with the Masque of Haman & Mordecai, and

Proter. Muscular
Hundred. Light
of patching.

Acis &
Galatea

Hundred
Wear the
Duke of Gloucester
some

also as illustrating Handel's remarkable practice of patching
up works by ^{embodysing in} ~~the~~ then passages, such a chosen
air from other works. ~~to~~ This happened again in
Deborah, & more remarkably in "Israel in Egypt" as we shall
presently have occasion to notice. We must now go
back to the time at Cannons. It was also at Cannons
that Handel wrote the famous ^{work} ~~pastorale~~ called "Acis and Galatea",
one of the brightest and most successful of his works. This was
of course not an Oratorio as it was on a secular subject.
But it was quite on the same lines. It is called either a
pastoral drama, or a Serenata, or a Masque, and it contains
the same sort of order of Chorus & Airs, & recitatives as we find
in the Oratorios. The style of course is a somewhat lighter style.
Probably the most familiar part of it to some of you is the song
of Polyphemus "O milder than a cherry", which you will at
once realise, if you remember it, to be scarcely in Oratorio style.
It is at least, with the first form of Oratorio, a decided ~~from~~
forerunner & model of the later Oratorios; & you may
take them both as isolated steps in the direction of those great
achievements. ¹⁰ The same year that Handel wrote these works
he left the Duke of Chandos's service & again threw himself into

from before
 "The success of Esther when revived in 1732
 led to Handel doing more in the same way -
 And he revived his 2 operas also. which
 was also performed with singing & actions.
 Being a success it turned his mind to much
 to try more in the same line.
 He was writing a theatre

resumes his
 Operatic
 career.
 1720.

Coronation
 Anthem.
 1727.

17th of March 1733 Daily Journal continues

By his Majesty's command - Debut on
 Ostrich or Daniel's dream in English -
 Composed by Mr Handel - The house to be fitted up
 and illuminated in a new & particular manner;
 and to be performed by the best humors of the best
 voices & instruments. ~~etc~~ Dates etc etc
 in one prime etc. falling half again.
 NB This is the last dramatic performance
 that will be exhibited at the King's Theatre
 before death.

(see over)
 Renewal
 of Esther
 & his 2
 operas.

Idea of
 using
 the theatre for
 Ostrich
 when Operas
 were forbidden
 in Kent

Debut

the Operatic way. And this time his labours became much more exacting. Previously he had been in the comparatively easy position of composer & conductor; in the new venture he was manager & again as well, & it is not to be wondered at that he absorbed almost all his energies for ~~many~~ years; & next to nothing is heard of any other works than Operas for many years.

When George I died in ~~1727~~ 1727 Handel had 6 years. He wrote Coronation Anthems for his successor George II - & by the means he kept his hand in condition. Then came another pause in the production of this class of work till 1732 when Esther was revived & reproduced as I have told you, and Asi and Salaten was also revived & performed with scenery and action.

The success they were possibly turned his ~~own~~ business-like mind towards the profitableness of such ^{experiments} ~~works~~. He was visiting a theatre, and it was then held to be improper to perform Opera, ^{with action} in Lent, so he struck upon the idea of using his theatre for the performance of sacred works, ^{somewhat} like Oratorios without action. And the first was the first of the new series, & ^{decisively & unquestionably as an Oratorio.} ~~practically the first~~ English Oratorio which he composed & put together ~~as we have it~~. This was Deborah, which was performed on the stage of his theatre in 1733. This was indeed a bona fide Oratorio; in every respect

March 11 1737

The London Daily Post says

"We hear some Opera have been forbidden
being performed at the Theatre as ~~incongruous~~
on Wednesday - Friday ~~in~~ Lent

Mr Handel is preparing ~~the~~ ~~Opera~~ ~~of~~ ~~the~~ ~~Water~~ ~~of~~ ~~the~~
of Alexander's Feast the Water is better in

Deborah with several new Counters ~~and~~ ~~the~~
of the Opera - other instruments - also - an entertainment
of Music called 'Il Drappo del Drappo' & della Virtù

~~March 11~~ while performance will be brought in it
stage & could not work.

Deborah.

Deborah
planned like
an Opera
with the
addition of
Chorus.
(In fact a number
of the Oratorios
there - little
not the by
Chorus to
distinguish it
from Opera.
The style is
the same)

like those which we are familiar with, with grand and massive
Chorus & Aria & recitatives. ^{Overture} ~~the~~ the construction of ~~the~~ ^{deliberate} ~~the~~ ^{in view of the} circumstances in
which it was produced - namely as an alternative to Opera
& in a theatre, influenced the plan & treatment of the work.
The story is ~~not~~ laid out just as an Opera would have been. The
various characters are no more than lay figures to whom are allotted
a ~~long~~ series of Arios and recitatives; but great stress is
laid upon the Chorus, for which the story affords great facilities.
The story is ~~nothing more than~~ ^{simply that of} one of the periodically recurring fights
between the Israelites & a neighboring nation - the time & the
characters - and the ~~spirit~~ emotions which give it interest
and character ~~are~~ ^{are} ~~purely~~ ^{representing} those ~~of the~~ ^{the} patriotism
exaltation of the nation ~~at~~ ^{at} their victories - ~~the~~ ^{the} ~~success~~
of Barak the general, & ~~also~~ ^{also} ~~the~~ ^{the} murder of the defeated
General Sisera ^{in his sleep} by Jael. Such a story of course affords
excellent opportunities for Chorus of Israelites & Canaanites
worshippers of Baal, & Baal's Priests, appealing to their
respective gods, just like New Zealand Maori's in an
easy, & give them the victory - And success of course
~~also~~ produces excellent opportunities for Alleluia Chorus.

Chorus in
Deborah.

Pitching of
Deborah

Common
lengths to
which Handel
puts in
repeating
Chorus

The Choruses are in fact the backbone of the work, though there are
 some good solos, among which "Tears such as tender fathers shed"
 is perhaps the best known. But there is something

more to say about these choruses, & a very noticeable matter too.

~~Though the work~~ Because they illustrate both the business like mind
 of Handel, and the conversion of the Oratorio into ^{Eulenkrieg} English tradition.

Deborah was ~~for~~ all appearances a new work; but Handel did not
~~mean to~~ neglect his opportunities of saving time; and as he had
 some good effective choruses on hand he ^{and the} ~~stuffed~~ ^{stuffed} them into the
 new work. These choruses are fine Promotional Anthems. The

~~attention which enters the first half of the~~ Promotional Anthem "Let thy
 hand be strengthened" is used entire. The concluding Alleluia

forms the concluding chorus of the first half of Deborah. The
 first Chorus of the same anthem is used ~~to~~ the words "Let thy deeds
 be strengthened"; & the most peculiar adaptation is made

of the middle chorus in the Anthem. In its original form

it goes to the words "Let Justice and judgement be the preparation
 of thy seat, & let mercy and truth go before thy face"; but in

Deborah it goes to the words "Despair all around them shall swiftly
 be confounded them whilst transports of joy in praise shall employ". It is

a very queer instance of such adaptations, & the music is so little
 adapted to the words that I should not be surprised to find that

Deborah

Changes for
other works
inserted

Among the things adapted from the
Book of Psalms the phrase "in Deborah's wife's right" 112/

from "See the better final measurement" 79.
If the whole "God's grace extendeth"

Let us ~~be~~ ~~praise~~ the ~~offspring~~ of the ~~house~~
- 3 - the Deborah - Deborah being the father.

Now which you want - - my fine reputation
of Herodotus then at the same time by the
Daughter of David.

Illustrating
Hendel's
position as
a culture
for public
amusement.

(Contrast
with Ball)

It had been used somewhere else before either the Cornelian antlers or
Deborah, & totally different words. But this does not exhaust
the list of borrowings - the Cornelian antlers "The King shall rejoice
is also laid under contribution. The fine Alleluia ~~and the form~~ ^{forms}
the concluding Chorus of the Oratorio, & the opening chorus is
turned into "The great King of Kings will aid us today".
This sort of management admirably illustrates Handel's businesslike
mode of looking at his art; & to me more ^{sensitive} ~~delicate~~ taste
it is by no means pleasing. He had to get up a public
entertainment for his theatre much as Mr. Harris gets up a
performance, but good luck the Antistrophe ~~material~~ ^{material} was ~~not~~ rather
of a higher quality, but Handel was not delicately sensitive ^{about}
the ~~perfect~~ sacredness of his art. He had fine aspirations
glorious gifts and grand ^{by} qualities; but he was not always
very conscientious - & he was so much of a public caterer to
be very particular about trifles! At all events at that time in
his life. ~~But~~ there is something more - It is
good luck for us that he did use old materials if he
has thereby established beyond doubt the connection of an old
Church antiphona with the great type of Oratorio. And it

His intention
of Antinous is
his School
kept clear of
the source of
the great
Ancient aspects
of his Orations

Handled
position

gives us the last link which we wanted to clear up the descent of
 the Choral part of Handel's great Oratorios. ^{and explain how it came to such prominence when it was dying at its birth} And now we can
 plot it out completely — though it is rather complicated.
 The traditions of Paris Musical settings of the Passion ^{in French} had just
 come to this climax when Handel was a boy, & he was early
 brought to appreciate the value of Chorus in such works; &
 applied it fairly well in his early Parisian ~~works~~. Then he went to Italy
 where Chorus had gone out of fashion, & for a time he
 gave up writing Chorus in Oratorios — Then he came to England
 and devoted himself to Opera; but occasionally ^{writing a work after} ~~following~~ the
 old English tradition of the Marguerite, & occasionally writing
 Anthems after the tradition of the English Church. Finally he
 was brought to the point of writing Oratorios — simply because
 they looked profitable as a business speculation, & the basis of his
 type was ~~partly the~~ Latin as far as the solo music was
 concerned — the treatment of the story, purely Operatic
 after the Italian manner; but the introduction of Chorus
 was after the tradition of the English Marguerite, & the style
 of his Chorus was based ~~up~~ ^{partly} upon that of the
 Anglican anthems, ~~partly~~ ^{the} modified of his own

after Debnick
Hansel
Every now
& then wrote
another work
of similar
quality for
performance
under similar
conditions.

MS of Saul at Buckingham Palace

Saul contains Cantatas, & Oratorios.

In Israel & Egypt Handel also used Oratorios.

(kp 43)

The immediate cause of the production of Saul was the collapse of Heidegger's Opera management in 1738, after which Handel for a time having no operative occupation took to the stage in the Haymarket in 1739 of the performance of Oratorios twice a week. Saul was first performed Jan 22. 1739

Saul &
Israel in
Egypt.

Israel like the Messiah has a class all to itself. The average Oratorio has some individual to centre upon, such as Samson, Hercules, Judas Macabreus, & etc. But in Israel we are scarcely conscious of an individual at all. We hardly know that there is one in the story. All the interest centres upon the grand expression of the plagues of Egypt, & the deliverance of the Israelites from the yoke of the tyrant. No subject grander, nor any treatment of a subject of the sort more sublime.

Israel in
Egypt
the climax
of Chorus writing.

Handel wrote the 2nd act of Israel first under the name of Moses's Song. This ~~was~~ before putting the final touches to it he wrote the 1st part - Oct 15 - Oct 20. Then put the final touches to the 2nd act & finished that on Nov. 1. When first performed in April 1739. The Jewish Antiquities was introduced at the beginning & called the lamentations of the Israelites for the death of Joseph.

life overlaps the opera time by just a little bit. The year
1738 perhaps marks as well as any the decisive turning of his
mind towards Oratorios. In the year he produced both
Saul and Israel in Egypt. Saul was finished in
September of the year and first performed in January 1739.
Israel in Egypt was written in October ~~November~~ of 1738 and first
performed in April 1739. **T** Saul it is not necessary to dwell upon
Saul, ^{and the fame of the Chorus sung at the time of his} ~~at present~~ ^{minutely} he has nothing, but the popularity of the Funeral March
distinguishes it from all the other great Oratorios. ^{But as for the matter in all his & returns to it} ~~But~~ Israel
has several things which make it notable. In the first place it
is the climax of ~~all the~~ Chorus writing in Oratorios. Even
as early as the Handel had ^{himself} fully realized the importance
of Chorus as factors in Oratorios, and as far as the taste of the
people of his time went he even overdid it, ^{in Israel in Egypt} for in the second
performance Handel had a part in Italian songs which had nothing
to do with the work ^{in order to satisfy the audience} and also had to produce special performance of choruses and
up & Saul as by way of Chorus unlearned by some plans of solo singing.
In no other Oratorio in the world does Chorus occupy such a
prominent position, and Handel attained in it his highest point
of grandeur. But there is another point about Israel which
is curious & interesting, & that is the amount borrowed from
other works. The most obvious & unquestionable ~~as the~~ ^{known}

Borrowings -
Israel in Egypt.

This matter of Handel's borrowings seems almost inexplicable, considering his known facility in writing, & profusion of ideas. But it possibly was that he was always bound to time - & if his own ideas did not come he took somebody else's - sometimes with the utmost deliberation as in the case of Kerl's Canon, & sometimes in little bits which he doctored up to suit his momentary requirements. It was particularly at the period of his life that he was so unconscientious about his work. In the new version of Esther & Deborah he inserted earlier works of a Hebræan Te Deum his own - in Saul & Israel, he inserted ~~the~~ works of other people. In Saul he modified what he used. The female chorus "Welcome welcome my King" is the most really intelligible specimen of the sort of work, because the phrase he borrowed from Uri's Te Deum runs fairly through the whole chorus. In "On fainting courage" he nearly steals one of Uri's proper subjects & after carrying on the same Uri's work to the end of the first canon he then makes a new hymn & better piece of the same Uri's could manage. But in Israel the borrowings are much more deliberate & complete. Some of these are modified, some almost untouched.

Kerl
Fr. Kerl born 1625.
pupil of Carissimi according to M. M. M.
& possibly of Frescobaldi.
Gute Organoist. died 1693.

For account of the
mutilated condition of the
ms of Saul - &
the note about the borrowing
the Funeral Anthem.

Deborah Te Deum written
July 1743 & performed
at Kew Gardens.
The victory was won June 20

Staircase = opening symphony
of Stradella's Serenata

This = another part.
He led them
forth like sheep
And blind the Lord.

in the "Clarus" Epistle was glad when they departed" which is almost
entirely the same note for note as a Concerto for Organ by one J. P. Kere,
a noted composer of the generation preceding Handel. The
introduction of the famous duet "The Lord is a man of war" is from
the Te Deum of Urio; & ~~two~~ ^{two} ~~of the~~ other choruses are
adaptations of Brown figures of his own. Several other numbers
are from a work by Stradella and at least 7 are ~~other~~
~~entirely~~ ^{or} almost exactly the same as seven numbers of a
M. S. Magnificat which has the name of Peba on it, but
might have been a really & rather crude work of Handel's
own. Of course this is a very exceptional instance of what
we must call for respects sake, "adaptation". With one or
two exceptions, & except when Handel has altered a good deal
the borrowed numbers are much drier and duller than
the rest; but the ^{remainder} ~~rest~~ of Handel's own work is so supremely
fine that the inferior work is carried through with it &
one is so impressed by the grandeur of the general conception
that the defects of the adaptations pass almost unnoticed.

After Handel Israel there was again a short break in Oratorios
writing, & the last of his Operas came at - at last
he turned his mind seriously to Oratorios - & the first work
which ^{is produced after} ~~came out~~ when the Opera career was finished was his masterpiece

The Messiah

I should like to hear
the song of the
Messiah when it is sung
the time of the Messiah
the people are for and
the world is empty long!

Gullie.

first performed.

the Messiah. As this stands so prominent among Oratorios it (24)
is but right I should say something of its history. It was written
between August 22 and September 14, 1741; & does not seem to
have been intended, like most of his earlier works for any special
purpose or occasion. It happened that the year he wrote it
he had an invitation to visit Dublin which was then a great
centre of cultivation, & thronged also to first rate music. As the
Messiah was finished he took it with him. But without any idea
of making a special stroke with it. When in Dublin he gave
several other works such as *L'Allegro, Arioso & Salato*, & the
Ode for Saint Cecilia day first. And then on 13th of April
1742 at the Music hall in Fishamble Street, the Messiah was heard
for the first time in the world; and Handel after his custom
played Organ Concertos between the parts. It made an
impression; of course, & was repeated, but we do not find that
it made a sufficient mark then to make people in London
a very great hurry to hear it. Handel went back to London
1741 at the end of 1742. In February of the next year 1743
Handel started a series of performances of Oratorios, and began
with *Samson* which was ~~the~~ ^{his} latest finished work - Then at
last, a year and a half after it was written the Messiah was

The Priest .

Differ from
his other
duties in
being peculiarly
a sacred
or religious
work .

heard for the first time in London. It did not make its full impression at once, but grew upon the public by degrees, & before his death was recognized as his greatest achievement in life. The Messiah differs from all his other Oratorios in being essentially a religious work. Almost all the others are only sacred in the sense that they are based upon stories from the bible; and are often quite as secular as his Operas, from which they differ chiefly in the ^{numerous} Chorus; and while they are all based upon a story of some sort; yet the Messiah has no story, and is not in any sense a drama. In fact it stands absolutely alone in the whole range of Oratorios, at once the greatest Oratorio and an exception to the rule of Oratorios that it shall have a dramatic basis. In fact it is rather a glorified Anthem than an Oratorio. It deals with the central ideas and innermost convictions of Christianity without directly giving account of them. The coming and birth of Christ, - his sufferings & death & triumph over the grave are brought ~~to the mind~~ by allusive quotations from the bible, without direct account being given of them; and around these central points are collected numbers of passages from the bible having a recognizable connection with them. In that the basis of the work is purely religious - And Handel has certainly hit off as noble and dignified a conception type of religious music

The rest of the
Operations.

Sept 18th was interrupted for a time
by the State of his eye.

The operation for pterygia was
done 3 times in 1752, & by

January 1753 he was totally blind.

as it is possible to conceive. It is not of ~~the~~ ^{the} reflective and mystical cast of Bach; but nevertheless deep and earnest, and here and there the highest degree of pathos & expression.

The remainder of his Oratorios, we need not dwell upon so minutely. The most important are Joseph 1744, ^{Joseph 1744, Beethoven 1745} Julius Mannsteins written in 1746, Joshua 1747, Solomon 1748, Theodora 1749, and Sephora 1751. While

writing the latter symptoms of failing health showed themselves unmistakably. He was ~~much~~ ^{very} loy on it than usual, & his eyesight began to get bad. ^{he finished it} Soon after ~~his eyesight~~ ^{his condition became so serious} ~~that~~ ^{that} an operation had to be performed.

Just as in Bach's case it was a failure, & he became totally blind. He lived for some time, but did not write any more Oratorios, though he continued to appear at performances & to play as before. The great illness did not come till 1759, when a breakdown occurred after a performance of the Messiah April 6; & on April 14 of that year he died.

With him ended the first great period of Oratorio. He seems to have worked the possibilities of ^{such a form of art} ~~Oratorio~~ to the highest possible pitch, and in it was after Palestrina & Orlando Lasso, there was no more of success for a week or more. Then seemed nothing to do. ^{three quarters} ~~nearly~~ a century, & for a time it took ^a ~~great~~ stride backwards.

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Before taking leave of Handel and his great Oratorios, we must give some attention to the ^{contrast between the} Choral and Instrumental aspects of his works, for a great deal hinges upon the relation of technique & expression to which they appear to be developed.

There is in fact very marked contrast between these two elements at this stage of Musical History. The mastery of Choral resources and vocal expression present to itself in almost its very highest phase, while the management of the Orchestra and the ~~management~~ ^{management} of instrumental effect is still immature and defective.

The reason of this very striking contrast is not difficult to find.

From the earliest days up to Handel's time our composers had given all the best of their powers to the development of Music for Voices. ~~It is~~ ^{Indeed} ~~all~~ all the greatest masters for more than 200 years had concentrated their energies in this direction. Dufay, Okeghem, Josquin de Prez, Orlando Lasso, Palestrina, Tallis, Bull, Gibbons, Carissimi,

Chacelles, Alessandro Scarlatti, one & all had made their fame in writing for voices, and the polyphonic & contrapuntal style was peculiarly adapted to the finest Choral effect. It is not at all surprising that Choral writing had reached a very high pitch of perfection. On the other hand instrumental music had as yet received scarcely any attention; & no one supposed it possible to

Imperfect State
of Musical
Instruments -

Handel.
Orchestra -

that any ~~great~~ ^{fit to compare with choral music} achievement could be done in the instrumental line. This was ^{partly} only of the scarcity and imperfect condition of Musical instruments till the end of the 17th century. It took mankind a long time to develop machines fit to make good music with, and when they had made them it took them another long time to find out how to play on them with much effect. In voices they had instruments really made for them, & only waiting for cultivation; and as invariably happen in all branches of human life & Society they did not begin to turn their attention strenuously to instrumented Music till they had pretty well exhausted the resources of Choral Music. Hence we find the highest culmination of Choral Music combined in Handel's works with crude Orchestration & inefficient and inappropriate use of instruments. The regular nucleus of his Orchestra was 1st & 2nd Violins, Violoncello & Basses such as we use now, for wind Flutes & Hautboys, Bassoons & Trumpets, and for rhythm & noise drums - And the whole was helped out by Organ & Harpsichord. ^{He occasionally used Horns & Trombones} His object ^{in using his band} was usually to support the voices & increase the noise in Chorus; and in solos to supply the lower part of the harmony, & to play short

Accompaniment - 6
Solo.

~~The 1st~~

Orchestral
Effects.

No 1
Trumpet.

introductions and passages while the voice was resting. The written accompaniment to the solos usually consisted of nothing more than a first fiddle part and a bass - sometimes merely a bass & figures; and the harmonies were filled in ad libitum by an accompanist at the harpsichord. It is not to be denied that Handel showed occasional glimpses of an ~~idea~~ ^{idea} of purely instrumental effect. By his time the instrumental instincts of Musicians were just beginning to awoke to life. Corelli had already made his name as exclusively a composer of instrumental Music, & had given the great School of Italian Violin players a good start - ~~and~~ ^{and} ~~Handel was not~~ ^{Handel was not}

likely to be ~~behindhand in any line in which the way was opened up~~ ^{behindhand in any line in which the way was opened up}. And though his Violin ~~Scarlatti had made some~~ ^{Scarlatti had made some}

parts are mostly mere voice parts in disguise; he occasionally ^{as in "Hail to the angel of the Lord" "Waft he angels" "O thou that tellest and"} writes genuine string accompaniments, - and he also occasionally makes experiments in instrumental contrast, & decided instrumental effect.

The use of the trumpet was the first thing composers learnt to be free with as an element of striking effect - A. Scarlatti had often used it, & in Handel's works we ~~had~~ ^{had} have familiar examples in "The trumpet shall sound", and in the Settings of "Te Deum" - "To the ^{and} Church".

And it is rather an indication of the undeveloped undeveloped condition of this sense of instrumental effect that the trumpet should come so much into prominence - as if they could not feel the effect of more

Special
effects.

Additional
accompaniments.

Scene

subtle & delicate contrasts. But Handel tried also more subtle combinations. In his early Italian Oratorios the Resurrection he used a Flute, a Violon da famba, & a Theorb as the main accompaniment to a Solo, with ^{only} occasional irruptions of the string band, & in one of his Operas he used harps with a definite purpose, & in Saul he used the Cannons - This latter case of course is rather a realistic attempt than an attempt at orchestration - as he evidently meant to give the effect of the bells which have been rung from time immemorial to welcome a victorious general or to ~~celebrate~~ celebrate a national triumph - at any rate these - for Handel does not go in for curious experiments in colour nearly so often as Bach - experiments are exceptions, and Handel's Scoring has been recognized to be crude & insufficient that in later days it has become customary to rewrite the orchestral accompaniment, or at least to add a good deal to Handel's original score - even using instruments which were unknown in Handel's time. The most famous example of such work is Mozart's rescoring of the Messiah, with Clarinets & Horns & all the instrumental resources he knew of. The excuse ^{which is put forward} for such a rescoring of Handel's work is that the harpsichord which ~~Handel~~ he used to mind to fill up the harmonies is not available in our times, and the pianoforte does not successfully supply its place. The actual cause of the rescoring of the Messiah was that a friend of Mozart wished to perform it

On illustration is that
the people that walked in darkness
for the former scoring
in the latter Organs

Organs
rescoring
of Messiah.

Messiah
scored only
for strings.
- Trumpets
- drums.

"The people that walked in
darkness" is a curious instance of
the string part being voice parts
in disguise; for almost all
the way through the string much
play with the voice part in octaves.

who had no organ, & Mozart nominally added to accompaniment to supply the
place of the organ; but in reality supplied the place of the harpsichord as well & ^{made}
~~not~~ a model for all additional accompaniment makers who came after him.
It so happens that the score of the Messiah as Handel left it, is exceptionally
meagre even among his Oratorios. Handel's version had no wind at
all except the Trumpets. All those splendid choruses were reinforced
by nothing more than strings doubling the part & an occasional flutist
of bass & a trumpet on the drums. Mozart added Horns, Trombones,
Flutes, ~~ob~~ Oboes, Clarinets & ~~Together~~ ^{in some cases} his work
is ^{elaborate &} very ~~the~~ unHandelian - But it is of course characterized
by a great refinement, & beauty of sound; & ~~generally~~ ^{often} adds
real interest to Handel's work, especially in accompaniment of Solos.
The most notable example - "The people which walked in darkness",
which is Handel's original is accompanied by nothing more than ~~first~~
violins & bass, & figures for harpsichord - Mozart has and his
opportunity & added a most elaborate network of ^{new} figures for Flutes
Clarinets & Bassoon, with most delightful effect. This is
an extreme instance, but it is also a type; a similar treatment
is found elsewhere. e.g. "My valley".
Mozart ~~and~~ ^{addition} are, with few exceptions so universally accepted that we
scarcely know what the Messiah is like without them. Several of
Handel's other works have been dealt with in like manner. Mozart
himself wrote additional accompaniment to Alexander's Feast, Ari and

Other attempt,
by first rate men
at adding
accomplishment.

What it
implies.

A crisis in
Musical History.

The change
necessitated a fall
of standard.

Salute, and the Ode for Saint Cecilia's day. Mendelssohn took
 his leave at the Dettmings in Decem & Ais & Salute, when
 he was young: & Franz has dealt with the Ode for St
 Cecilia's day. Franz has also admirably done the same
 sort of work for Bach's ^{Matthäus =} Passion, & Magnificat.

This strange condition of things, namely the coexistence in great
 works of the period of ~~composition~~ writing for Chorus of the highest
 order combined with such crude scoring that we all agree
 to improve on it to suit modern taste, points to a great crisis
 in Musical History. ~~It is~~ It is in fact at this point
 of time that the long period of the development of Choral
 Music stops & the ^{development of the} new modern art of instrumental
 Music in its highest forms begins, with all its attendant
 conditions of elaborate harmonic form, Colour and ^{ultimate of} Romanticism.

If there were nothing else to account for it this transition
 alone would account for the entire collapse of Oratorio
 writing when Handel died. Music travelled away from
 the Oratorio style into new paths. Handel & Bach ^{had} carried
 Choral ^{pure & simple} writing to the highest pitch it was capable of in their

new mind was
drawn towards the
new letters they
began to feel
open to them in
the now expanding
province of
Instrumental
Music.

Arise.

from 1710 to 1779.
Bayer's capacities in the line of
Oratorio were snuffed out by the
immense and unsurpassable power
of Handel's work. It is fully
worthy of mention however that the
first Oratorio was David's *Samuel*
one David & Jonathan; produced
at Court Garden in 1740.
Solomon was written in 1743
It is called a *Tramata* - but
is to all intents & purposes
in the usual form of an
Oratorio.

The Oratorio *Solomon*
is in the Handel or *belly*
form, & the figure
is excellent & vigorous.
The Chorus in *Solomon*
too. Bayer was familiar
with the English Church
style, & was much familiar
to Church matters with its
sacred varieties of the
period.

form of art, and before Oratorios could develop any further, a composer do anything memorable it was necessary that the modern art of instrumentation should make great advances, and ~~some~~ instrumental form attain to a more definite condition, through which Oratorios might enter into a new phase. After Handel and Bach the musical thermometer fell ~~suddenly~~ suddenly to a lukewarm point and Oratorio ~~found the ground~~ entered lay at a dull level of empty mediocrity in which very rare gleams of promise or genuine invention are now discernible.

England had through Handel's adoption of the country because the ^{were good traditions & there} were a very fair chief centre of Oratorio - and in England there ^{was} ~~was~~ a very fair composer still left when Handel died. Arne who was born in 1710 ~~is~~ is of course a mere pygmy in comparison with Handel, but all the same he is one of the ^{few} composers we can look back to after Purcell with some complacency. He had a genuine individuality of his own - fancy, some refinement and a gift of tunes - He made his mark with Opera literally early - His first called Rosamond came out in 1733 at the Theatre in Lincoln's Inn Fields - and from that time he continued to write successful works for the stage almost till ^{the year of} his death in 1778. The most successful of these works was an adaptation of Milton's Macbeth.

Amc.

his Abel

&

Judith.

The masque of Alfred was afterwards
changed by Amc into an Opera &
was performed at Drury Lane first in 1745.

Judith already shows traces of the formal
fencing coming ^{European} over ~~the~~ music from Italy.
There are some good & fine choruses, but also
many choruses are with instruments fencing.
& the solo an extraordinary flourish in
parts. And contains such tunefulness as
at least pay tribute to the vocal skill of some
English singers of the time - such as Mrs. Brent.
The Orchestration is often not a little more mature
than Handel's. He was a good many
instruments, & produces effects with them too.

The example "Hail Bacchus" shows that the
use of Oratorio at the time was a
secular one, & its style to be performed in
a Concert room, not a church.

Footnote.

(had better come
chronologically
after the
Concerto)

Comus, which came out in 1738. The famous song "When the bee sucks" was written for a performance of Shakespeare's Tempest in 1746, while Britannia, one of the most famous of tunes ever written for a masque called H. H. H. performed first in 1740. His first Oratorio was called Abel & was written in 1755.

The second Judith was written in 1764, and gained some reputation. It is constructed on the same sort of lines as Handel's Oratorios with Overture, solos & Choruses; & shows a considerable amount of ability in all branches - but of course nothing of the power & grace of Handel's work. Judith is noteworthy a

the first Oratorio in which female singers were introduced. ^{Chorus =} ~~to Chorus in~~ ~~Handel's Oratorios had been~~ The troubles in Handel's Oratorios Chorus had always been boys. It was at a performance of Judith at Covent Garden Theatre in 1773 that female voices were first introduced into the Chorus.

After some English Oratorios of ^{any} ~~mark~~ came ~~into~~ but rarely to light. A S. Crutt, Palestrina is almost the only landmark we can see in looking back on this flat & monotonous prospect - & that did not come out till 1812. S. Crutt was born in 1775, in his boyhood was an amazing prodigy. He ~~performed on the~~ Organ in public and in 1780 when he was just five years old he performed in public in London on the Organ. When he

Crotch.

Palestrina

Palestrina was written some years after
the Creation. It is chiefly notable
therefore as a specimen of the mellowness of the
choir writing. It is quite polyphonic in
that respect. But the style is dry.

and even after

Beethoven

"Mount of Olives"

which shows not

1813

(*)

To illustrate

the state of Oratorio &
church music in Italy
read Burney's
"History of Music in France &
Italy" p. 375.

Oratorio

in the

Countries

Italy.

See: Oratorio Elena at Calvario
must have been written ~~in~~ during

Handel's life time, (i.e. later, 1694 - 1745)

It is a good specimen of its kind though short,
& it has a few short choruses for men, women & children.

31

fourteen he wrote his first Orations "The Captivity of Judah", which
was performed at Cambridge. But his astonishing precocity did
not come to much. He never had any great individuality of
style or original power: & in his case as in many others
facility was not sufficient to make a great composer. Palestine
is a good solid work in its way, & is more richly stored
than Handel's Orations, but it makes no great mark in
history & except by its isolated position. And with it we
must take leave of English Orations.

In other countries Orations continued to be produced on the
same lines as before. The Italians wrote a writing Council
Orations ~~but they were forced by example to put a few~~
~~which degenerated even below the pitch which Italian~~
~~works of the kind had dropped to before Handel's time. The influence of~~
~~Cherubini into them. Cimarosa the famous composer of the~~
~~Italian Opera became worse & worse. Concessions to singers became~~
~~extraneous secrets wrote an Oration called~~
greater & greater, & the best composers only aimed at getting success
in the cheapest way possible. The freedom & empty style of the Opera
passed to the church, & even in the midst of the services made
splendid & impressive by the traditional ^{and associating} use of hundreds of years the
popular singers lifted up their voices in empty twaddle twitting
and composers helped them to insult the dignity of sacred
association by the musical posturing & pretentious display. The

With Hasse may be disposed of the whole list of writers of Oratorios of the same ~~class~~ ^{class}. The best possibly was Jonelli, who had some natural sense of dignity, & solidity of character. He was about 15 years younger than Hasse born 1714; & gave some attention to church music & counterpoint when he was young; & was said to write a fugue with facility (a silly story about his calling upon Martini is told apropos). He was

There are no real choruses in Jonelli's *Psalmus Liberator*. As he called Cori in merely the soloists singing together.

chiefly remarkable as a composer of Operas. But he ^{wrote} ~~composed~~ a good deal of Church Music & 4 Oratorios. 2 Passions, one "Israel a type of the Redeemer" & "Psalmus Liberator". Next we come to Sacchini, who wrote several elegant works; Paisiello ¹⁷³⁴ who died 1741 & so on & so on.

The most conspicuous member of the group, who came later was the light & ^{lovely} ~~lovely~~ composer Cimarosa. His most famous Oratorio was the Sacrifice of Abraham, which had some specially good effective pieces in it of good singers, which pleased the vulgar. Piccini

1794 - 1800

Gluck also wrote Oratorios. One called *Samson* was considered among the best of his works. Salieri wrote Oratorios too, & then, including German Naumann who imitated the Italian style. The whole mass of this class of Oratorios are empty & affected, & deservedly dead & rotten.

Philip Emmanuel Bach

infection spread to other countries. Have the familiar type
 of an empty popular composer, helped by his wife the great
 singer Faustina made Italian Musical manners the fashion in
 Germany too. And in the place where Bach's Passion had
 come but lately to a hearing & then been laid aside as
 entirely ungratifying to the public, the Court orators required
 the degradation of art & the glorification of the
 amiable ^{man} but ~~worthless~~ ^{pernicious} composer ^{of his singers} ~~of the~~ ^{Harve's} Oratorios
 like his Operas were most of them made in the siege of Dresden, & from
 what we can gather by the certain indications of the remains of
 the choral & solo works we have the world has not lost much.
 They were nearly all Italian ^{probably} in the most meretricious Italian style.
 The best that can be said of all such works of his is that they
 show good gifts, & elegant thoughts utterly wasted & perverted
 by ~~from~~ the fashion of the day of which he was at once the ~~leader~~ ^{idol}
 & the slave.

Of similar cast as far as we can gather were works by Porpora
~~Lucini~~, ^{Luigi} ~~Lucini~~, which had some reputation in their day.
 The only ^{man} ~~works~~ ^{some} ~~works~~ ^{tradition} of the fine old
 German style beyond us was Philip Emmanuel Bach, John
 Sebastian's most successful son. We have two Oratorios of

Philip Emmanuel Bach's
Oratorios.

connected with
the Passion music
form of art.

The Israelites
in the desert.

of his in the College library which have some extremely interesting
 points about them. "The Israelites in the Desert" was
 published in 1775 the second The Remembrance - Ascension
 of Christ in 1787. The first is peculiarly interesting as
 a sort of combination of the Orations with the systems of the
 regular German 'Passion'. The earlier part gives a sort
 of story of a supposed incident in the ~~journey~~^{travel} of the Israelites
 from Egypt to Palestine. They are supposed to have become
 very hard pressed by hunger & distress, & to have become
 mutinous against Moses & Aaron & Gods commands conveyed
 through them. The point of the story is that after a certain
 amount of dramatic altercation with Moses, they are somehow
 relieved of their distress, & change from their rebellious mood
 to a condition of exultant thanksgiving. Thereupon the story
 changes to a parallel of the rest of the work ^{exactly} ~~exactly~~ of
 reflections & application of the situation allegorically to the modern
 Christian: just as in the Passion through the various points
 of the story are ~~made~~ used as starting points for
 religious reflection & applications to sinful but repentant

Philip Immanuel
Munich.

Orchestra

humanity. The work here contains a Chorus, which is rather
a curious feature in connection with Israelites in the desert; but
of course not more really inconsistent than in the earlier
Passions or in Mendelssohn's Oratorios. In the 2nd Oratorio
there is no story at all. It is all moralizing & reflection
~~just~~ based on the story of the Resurrection & Ascension. Like
an earlier Passion with the story left out. But even the
treatment shows a sort of Mendel link between the Passions.
of John Sebastian & the modern Oratorios of Mendelssohn is
in which we shall find the same salient points of the old
traditional Passions reappearing.

As regards music Philip Emmanuel's work is miles above the
Italian style. He still is worthy of his father in many points.
especially in richness of harmony & artistic continuance. Some of his
progressions are extremely daring, and there are hardly any
moments in which one does not find something interesting.
The ~~same~~ treatment of his Orchestration too is vastly superior
to the average Italian standard, & ~~of course~~ shows signs
of the rapid progress which was ~~by then~~ ^{soon} becoming so
noticeable in Haydn's & Mozart's Symphonies - in Mozart
Operas. The instruments he uses may be profitably compared

Illustration to this lecture (March 2 - 1871)

"Belmy sweetens" from Boyer's Solomon. Miss Krüger

"Hail, hail Bacchus!" Arnes Indite. Dan Price

First Chorus of Philip Emmanuel Bach.

Israelites in the Desert. (Chorus & Orchestra
(at our own will))

with Handel's band. Handel ~~too~~ generally limited himself to a full
set of strings & Trumpets & drums - & sometimes used Flutes
& Hautboys - other instruments more rarely. Philip Emmanuel
orchestra contained besides the regular string band, three Trumpets
and drums, Horns, Hautboys, Flute & a solo Bassoon.
And he uses them with a genuine sense of instrumental
effect - giving a full sound, & very fair contrast and variety
of tone. On the other hand it must be confessed Philip
Emmanuel did not escape the fashionable infection. The music
is commonly too formal & polite. It is interrupted by
inappropriate closes after the manner of the time, & a good deal
too rigid and conventional in the frequent use of the stiff
Aria form. The Chances too are not free enough. They
tend too much to homophony. All the parts move together
in lumps after the inartistic and inappropriate fashions of the
day, & ^{in "The Israelites in the Desert"} there are no good figures but or good independent
part-writing. In the Resurrection there are two good figures; &
the final chorus is well developed, at great length. It is a
great pity that the infection of formality and posturing should have
tainted both works so far as to make them unfit for revival.

The development
of ~~first~~ instrumentation
introduced a new
means of expression
into Oratorio; &
enriched it.

The development
of instrumentat
form for a time
lowered the
standard of
expression &
feeling all round;
because at first
the form had to
be so very simple

as there are some excellent points here & there which it is a great pity to lose sight of altogether. 136

There were two influences at work upon Oratorio about this time. One the most invaluable one of developing instrumentation, which was beginning to ~~make~~ modify seriously the manner in which a composer expressed his thoughts; & the other ~~influence was that~~ ^{the growth of} the ~~excessive~~ modern harmonic forms, which led for a time the end effect of downing all thought into one model; & making people so satisfied with the excellent balance of & regularity of the design that they lost sight of the importance of the thoughts which were to be expressed in it. Modern instrumental forms in the early stages of existence were bound to be rather simple in plan, & simplicity entailed a ~~loss~~ ^{lessening} of emotion and passionate expression. ~~The effect~~ ^{This} was all very well & necessary for the development of music, but its effect upon ~~form~~ choral & vocal forms was pernicious. What was form in instrumental music was formality in Opera & Oratorio. And formality poisoned the whole range of ^{for a time} ~~both~~ in the latter ~~part~~ ^{half} of this century - & the recovery was rather slow.

beginning of
the renaissance
due to the two
first great
masters of
instrumental
form.

The singular invitation to write the
Requiem came in July 91.
Mozart died in December of that year.

Count Walsegg was the man who
wanted to pass it off as his own.

Circumstances
of the Requiem
favorable for
sketching a
feminine
music.

The beginnings of the reawakening were due to Haydn & Mozart. 17
Mozart's Requiem does not ^{properly} come under the head of Oratorio proper;
but is in the closest relationship to ~~some~~ that form of art, &
as the Music to the Mass deteriorated under the same circumstances
which pulled down Oratorio, a sign of reawakening is the
form of art - a promise of like improvement in the other. Mozart
wrote his Requiem under the influence of singular & morbid
excitement, ~~that~~ & the persuasion that it was for himself. This
naturally made him think of it with much more sincerity
& deep feeling ~~that~~ than if he had been writing a regular
Mass to order & is the conventional ornamented & ^{Operatic} ~~empty~~
~~form~~ style. The result is an ~~unfinished~~ ~~work~~ of uncompleted work
of art that has much the same position in relation to
Choral Music as the unfinished Symphony of Schubert has
to instrumental Music. It ~~has~~ has of course all the
super qualities of his master of orchestral effect; & some of his
best strokes in that line. But it also attains to a pitch
of grandeur & a ^{real dignity} ~~warmth~~ of feeling which he attains ^{to} nowhere
else. This makes it an epoch-making work in Music,
& among several works for a considerable stretch of time to
stand alone. The next epoch marking work is of a ^{different} ~~very~~ kind.

The 2nd & 3rd Quartets of
the 18th ~~century~~ the
childhood
~~period of his~~
of instrumental music:
a time altogether unsuitable
for production of Oratorios

Haydn.

at the end
of his career
after all the
symphonies,

~~was~~

at the close
his experience
in England

in the
creation.

Haydn at the time
of 1st performance of
creation past 65 years old

calibre; & marks both the rapid progress of modern instrumentation 30
and the development of modern harmonic form. Haydn ~~quite later~~
~~life~~ ~~after~~ came quite late in life to England, and
under the influence of an independent public audience
expanded as he had never done before. All his greatest
works on a large scale were written after he was well past
50. (born 1732 came to England ^{at beginning of} 1791) It was for England
that he produced all his finest symphonies, & brought his art
of instrumentation to its highest pitch. It was in England
that he heard something of Handel's great Church works, &
was moved by the effect they produced on him to try something
of the same kind. While in London Salomon gave him
a poem compiled from Milton's Paradise lost to set & when
he got back to Germany he got it translated & put
in order, & as soon as possible set to work at making
music for it. The first of this was the Creation which
was first privately performed in the Schwangerskap Palace
at Vienna in April 1798, & in public shortly afterwards.
It ~~became at once~~ ^{became at once} the most successful of his works & spread
rapidly to all musical centres. It was twice done in
London that year; & was performed three successive years at

The Creation,

is mainly

Successful.

With all its
defects it

marks a

new departure
in Oratorio

art.

The fact is noticeable that
the music of the Creation appeals
most to second rate people with
just a smattering of musical
experience.

the ^{historical} Musical Festival of Worcester & Gloucester in 1800, 1801 & 1802.
The Creation is eminently a popular work. It deals largely in tunes
of an elegant & complacent description, ^{and} ~~but~~ is almost entirely
devoid of passion, richness of feeling & grandeur. Haydn was
too infected with the ~~elaborate~~ ^{technical} ~~elegant~~ mannerisms of ^{the Music} his Church to
rise to any heights or search out the depths of feeling in Oratorio.
It was not indeed his forte. Instrumental Music is essentially
his province ~~(technical skill)~~ ^{richness of associations} in choral music, made him more
dangerous ^{polyphonic} ~~near being trivial~~. He very rarely reaches the style
of Handel's powerful Chorus; the impression ^{from them} came to him too late in
life. The models of Handel he tried to follow were the
tiny choruses such as "Round about the string to me"; but the
"Hail Judea happy land"; "See the Conquering Hero"; "Fixed in his embarking boat";
Haydn's experiments such as the "Heaven's are telling" ~~into and~~
the "magnificent work", "a new created world" and will not
stand a moment's comparison for strength & breadth with Handel's.
They get into commonplace and uncultivated ~~unimproved~~ ^{unimproved} nature. The few vigorous
only the most ~~degenerate~~ ^{which remind me of Handel} polyphonic passages are always spoiled by association with commonplace
~~homophonic~~ ^{homophonic} passages similar to those written by the Italian school
& Mass. The solos too are more elegant than
Oratorio ^{intended}. The effect for the voice, but superficial in feeling & too
~~appropriate~~ ^{appropriate} ornate. It only shows what a jolt of degradation the
hand of Oratorio writing had fallen that the work does really
stand as a landmark. It is a landmark in a desolate waste.

The Creation

Creation - the
process of the work



Orchestration

and though it does not lower high it checks all other productions
of the time even in the ^{real} ~~the~~ timefulness of the ideas, & the freshness of
the ideas: & also in the wider & richer development of art
which it shows. The work of his immediate predecessors is the
line since Handel, can hardly be dignified by the name of art -
The orchestral contour is so slender & the pattern so uniform
& poor. But there really is thought & workmanship in Haydn's;
and above all things there is Orchestration. By the time Haydn
wrote it he had gone through all his long career as an
instrumental composer. He had developed his style of Symphonic
writing from the crude ^{& empty} standard of the numerous composers
who were his contemporaries in youth (such as J.C. Bach,
Wagener, Eber, Saluppi, and so on) to the greatly advanced
standard of the Symphonies he wrote for England. He had
also profited by what Mozart had done in the same line - which
was one of higher quality than his own work - so that by the
time he wrote the Creation his mastery of Instrumentation was
at the highest point he ever attained to - and this is
the most important point about the work. It is the
first of its class of which you can say that the instrumentation
is completely mature. The choral part of the work is

Chorus is remarkable both for its
Orchestration, & for the freedom with
which Haydn endeavours to depict the
idea in his mind - a vague vague
immensity, & strange confusion of
primordial elements -

The Seasons

The Seasons is absolutely not an
Oratorio in any sense of the word.
The only point in which it justifies
its claim to the name is the

Chorus. It

~~The Seasons~~ contains some solid & effective
Chorus. But most of it is very secular
& light. The story of the noblemen & the
maid in "Winter" quite trivial.

at a much lower level than is Handel's works - Indeed
Handel & Bachs level has never again be attained. But
the elements of art are more ^{at an equal standard} ~~at a level~~. And by the
bringing forward of Orchestral ~~effects~~ ^{the art of} contrivance as a prominent
factor in the effect of the whole is Oratorio found a new
lease of life. It entered upon a new phase, and from
Haydn's day made rapid progress; & though its second
culmination was nothing like so great as its first it at
least rose far above the wretched levels of the 2nd half
of the 18th century.
Another work of Haydn which is ^{actually called} ~~after the fashion of~~ an Oratorio
is "The Seasons". It was owing to the extraordinary success of
the Creation that his friends persuaded him to try his hand
at another work of the same scope. He was unwilling, as he
said he was too old, but he was overpersuaded & set
a permanent version of the poem by the English Poet Thompson.
Certainly the subjects could have been ^{very much more} ~~more~~ congenial to his disposition,
than the Creation is - it was probably its congeniality which
enabled him to do the work so successfully at the advanced age
of 67. Here his power of instrumentation is as conspicuous as in
the Creation, & the lightness & superficial ~~of~~ elegance of the style

Beth Ann
Mount of Olives.

Even the 'Christen an Oelberg'
has traces of Passion influence.
The reflective element runs through through
it - each stage of the story (such
as it is) eliciting comments.
The treatment is very incongruous to
Protestant feelings. Christ has
long solo to sing with truly
wonderful "fervour" - a altogether
tender - rather Italian in tone.

does not strike one as being so inappropriate. The effort was
his last, & he wrote nothing more of note after it, though he lived till
1809.

Very soon after "the Creation" Beethoven's one Oration was written. The
"Mount of Olives" as it was called came out in 1803; & is
therefore not a specimen of his mature powers. The Orchestration
is more rich & elaborate than Haydn's, & one fact shows
the Hallebysch far surpasses anything of Haydn's in power &
vigour. Otherwise the work is rather Operatic, & some of the ideas
are appropriated freely. It stands by itself quite apart
from the regular road of Modern Oratorios; and is as nearly
as may be an absolutely original ~~and~~ product. Its relationship with
previous works of the kind lie rather in the direction of the Operatic Oratorios
of the Italianised Germans; but with extra force & power in the treatment.
But the treatment of the words seems so inappropriately secular, that
an attempt was made to fit another libretto of the Music, under
the name of Ingelli or David in the wilderness. The fact that
people should have felt it so is a good sign. In 40 years earlier
they did not care what empty trundle was put to the most time honoured
religious words so long as it afforded a vocal juggle with an
opportunity of showing off. However Beethoven's Oration, fine as ~~part~~ ^{part} of
it was has not had imitators; & except and regards serving
& occasional strokes of dramatic force did not add much to the ^{progress} development.

Then take the lower note on p. 45 (a)
referring to the Capellmeister Oration -
or continue up to end of Newkome
then take Spahr

Spahr.

(NB The Capellmeister
Orations have found many imitators
- byland, when musicians have been
quite a singular passion for writing their
own their paper & their abilities on the
-dullest of Music - and termed it
excellent because it was called Oration.)

Das
jüngste
Gericht.

Delicate
self preparation
for writing
in, Oration

of the form of art.

The next composer of music who came into the field of Oratorios was Sporck the famous violinist. He was born in 1784, & began very early to show his marvellous genius for Violin playing. He began composition by way of putting himself with Concertos & other Concert pieces. But was found to have such a gift ~~that was too good for that~~ ^{for composing that} before long he was engaged in much more independent experiments. In 1809 he wrote an Opera; and in 1811 his first Symphony in E^b. By that time he had had much experience of conducting, ~~and~~ which gave him ^{a special} insight into Orchestration. In 1812 he first tried his hand at Oratorios by invitation for the Fête Napoleon at Erfurt. He gives an account of the circumstances of its composition and performance in his most amusing & egotistical biography. He obtained the libretto from a young poet of Erfurt, & it was called "The last Judgement" - "Das jüngste Gericht". But it is not to be confounded with the work known by that name in England which was written considerably later. Of his writing - the earlier Oratorios he says "I soon felt that for the Oratorio style I was yet too deficient in Counterpoint and Fugue. I therefore suspended my work in order to make the preliminary studies requisite for the subject. From one of my pupils I borrowed Marschner's Art of Fugue, & was soon deeply & enthusiastically engaged in the study of that work. After I had written half a dozen Fugues according to its instructions, - the last of which seemed

~~Section~~

Die letzten
Dinge.

About this Oratorius he also tells us in his Autobiography
"I now began with new studies of Counterpoint
and of the ecclesiastical style" It is a pity
he does not tell us what he means by "ecclesiastical"
style. He probably means Protestant ecclesiastical
for there are few signs of Romanistic ecclesiastical
about it.

to me very successful, I resumed the composition of my Oration".
This is an excellent sign both of the times & of Spohr; and
~~indeed~~ indicates the revival of feeling for polyphonic writing which
has been one of the most important features of ^{music in} this century.
Spohr tells us later that he was enraptured with his own
work when he heard it - but that did not prevent him
from coming to the conclusion a year or two later that it was not
good enough, & he had the good sense to lay it aside.
Thirteen ^{in 1826} years later, he wrote his most famous Oration
"Die letzten Dinge", "The last things", which as is byland call
the Last Judgement. This was undoubtedly one of his most
successful works, & helped to give him that extremely
high position which he enjoyed as a composer during his lifetime.
Spohr was a great master of Orchestral writing of a ^{very} modern
type; - he had learnt to write well of voices too. His
feeling for his subject was also good, & he kept his situation
well in his mind & really tried to illustrate them & give
force to them in his music. He used his singers to express
something which he genuinely felt, & not to posture before the
public, & his choruses are written with a genuine instinct
for choral effect & appropriate to the situation. Altogether

In estimating Spohr's position as an Oration writer it must not be forgotten that he pointed the first to carry romantic principles into the field. The Oration was held by the Copenhagen till he came; who wrote just formal empty stuff, cannot compare with him. — Among Haydn & Beethoven — But Haydn is not romantic & Beethoven is Operatic. Spohr is Romantic, & for this in the direction he is first in the field.

Spohr
Romantic,
tendances

Spohr died
1859

The taste for Oration was getting vigorous in Germany ~~about~~ ^{early in the 19th century} ~~Spohr's time~~; & a good many wise products which have not lived. The most prolific composer of Oration was F. J. L. Schneider, born 2 years after Spohr, 1786. He wrote some 14 Oration in so between 1810 & 1838, & none of them have survived, though they were successful in his time. The best is said to have been "das

Mendelssohn.
(born 1809)
St Paul.
1836

Weltgericht — Another was called "Lied flut" was translated into English under the name of "The Deluge" — Another successful composer of Oration who had an extraordinary & not short-lived popularity in England was Neukirch — he was born 1798, & was a pupil of Michael & Joseph Haydn. His Oration "Mount Sinai" & "David" were in vogue in England just before Mendelssohn's St Paul came out. David was written for the Birmingham Festival of 1834. St Paul so completely eclipsed his work that they seem to have been extinguished at once & were speedily forgotten.

T.O.

it must be said that his work deserves high honour, as the
first of its class - in which there is poetry, a just feeling for
a style of serious art & a well balanced instrumentation and

Choral writing. It is indeed the first genuinely successful
modern ^{romantic} Oratorio - For I hold the style of the ^{Oratorio} ~~fantasy~~ to be the
secular ~~first~~ first rank as an Oratorio. Spohr remaining

contributions to the branch of Art were the Calvary, which he wrote in
1835, & the Fall of Babylon, ^{which} was written for Norwich & performed
there first in 1842. Calvary is not so fine as the others.

"The Fall of Babylon" has some remarkably vigorous & effective
things in it, but on the whole is not so fine as "The Letyze Shunder".

Before "The Fall of Babylon" was completed known & new &
even more successful composer was in the field. Mendelssohn's
Paul was completed in 1836, & first performed in May 1837 of that
year at Tinseldorf, and ^{in England} at Liverpool in October.

Mendelssohn's training was a good one for his success in Oratorio.
He had ~~been~~ in the first place received an exceptionally good general
education, which had refined his taste, and given him a sense
of what was appropriate to different periods of History. Besides,
this he had been subjected to considerable drilling in counterpoint,
and his is naturally quick instinct for instrumental effect had
been sharpened by being put in command of a band at a very

Mendelssohn

Newcomers Orationes are not without
good points. There is good, free
chance writing, & the figures are excellently
written, in a smooth & artistic manner
something like Spohr. But there is
an absence of poetry & feeling about
them. They are already old fashioned.
His progress is illustrated by the Oration
Sinai which really consists of short
plain choral settings of the ten
commandments, with appropriate
homothetical air - large choruses
by way of comment, interspersed.
The effect in some cases is comic.
"Thou shalt do no murder", with
accompaniment of drums, trumpet,
horns, & timbales, & chorus - a ff
chorus of diminished seventh to give
point to the horrors of murder.
The manner of musically not coveting
your neighbour's ox or his ass
is also very funny.

Back and 1750

early age. There was also another point of importance in
his development. It was in 1827 that he tried the effect of Bach's
Matthäus Passion with a small choir, ~~for the first time since~~
~~Bach's death~~. Some musicians were so interested in it that
ultimately it grew to a performance with 300 voices under
Mendelssohn's direction - & this was the first performance
the work had had since Bach's time. This was splendid
training for a modern writer of Oratorios. It was then brand new
to the world, & told upon those that heard it like a new
experience. Music had progressed sufficiently in the intervening
century ^{for men} for a people to understand the work, & Mendelssohn was
~~of course~~ himself forced to study the work carefully in order to
conduct the work successfully. Mendelssohn clearly had not
much sympathy with the mystical & reflective part of Bach's nature,
but he realised the ^{interest &} artistic perfection of the plan on which the
Passion was constructed, & saw the force of the artistic
treatment; & ~~clearly~~ ^{clearly} ~~adapted~~ the influence it had upon
him was the most powerful for good that he ever received.
His St Paul is clearly based upon the plan of the "Passion
Musica" in their most ^{ad mature} ~~developed~~ phase; with the advantage
of the full development of Orchestral Music which had intervened



Since Bach's time. In the Bach Passions you will remember
the salient feature was the admixture of ~~narrative~~ ^{oratorical} narrative - reflective
portions. The evangelist took the old portion of Historians in the
Carissimi Oratorios, & told the actual facts & introduced the
characters in simple recitation. The characters such as Peter, Pilate
& so forth spoke in their own proper persons, & the Chorus took the
part of the Crowd. Besides this there was the reflective portion
which was done ⁱⁿ by the Arias, and occasionally by Chorus at
the beginning & end of the work (as in St Matthew) and in the
Chorales. In Mendelssohn's St Paul these different parts of
construction are not so clearly distinguished as in Bach's Passions,
but they are all there. We have the old outlines of the story
undisturbed, & characters introduced by recitation; we have Paul,
Stephen & others speaking in their own proper characters, &
we have the directly dramatic choruses ^{representing} ~~as~~ ^{crowds} ~~as~~ ^{representing} ~~crowds~~
as in "Stone him to death" - (which are a counterpart of
such choruses as "let him be crucified" in Bach's Passions)
"O be gracious ye in mercy" &c. &c. We have reflective choruses
or such as represent the religious feelings aroused by the situation,
such as "Happy & blest", "The Lord be a fool" &c.

Influence of
Paris Music
on Mendelssohn

Mendelssohn altered St Paul a great deal after
the first performance. Sir George says no less
than 14 numbers of the first version were
cut out; of which two were Chorales.

4
and finally we have the Chorales. So as one may say we have the
whole paraphernalia of Pannini music transferred to the modern Oratorios;
and so we have a thoroughly Protestant product again. It was the
revival of the line of Art which had just languished in North
Germany after J.S. Bach's time & found its late representation in
Philip Emanuel Bach. Israelites in the Desert and his "Resurrection";
and it represents the ~~complete~~ restoration of a really polyphonic &
carefully ~~worked out~~ ^{worked out} whole in the system of modern harmonic form.
Mendelssohn among his many excellences was free from ~~the~~ ^{any} infection
of the Italian Singers Oratorios, & the pernicious posing
& empty blarney of the fatuous formalists of the latter part
of the 18th century. St Paul like Spohr works in a genuine
artistic product. Its most notable points are its refinement
of style and admirable craftsmanship. ~~But~~ Its voices,
Choral resource & instrumentation are ~~dealt with~~ ^{managed} with equal
masterly. There is a vein of poetic sentiment in Spohr which
is absent in Mendelssohn. ~~It is a~~ ^{richness} ~~richness~~ and dignity in his treatment
had the advantage in greater directness, and dignity in his treatment
of his Chorus. Mendelssohn is more of a formalist than Spohr,
who was strangely fond of artistic experiment - But Mendelssohn
had a greater gift of time. Mendelssohn again had not the

after Mr. Land
Mendelssohn
wrote about
for the
Subject -

Hymn
of Praise

Mendelssohn revised the hymn to such
an extent after the first ^{few} performances, that
the work had to be re-written. It was
performed at Birmingham ^{around} 1840 in its
original form.

Elijah.

49

gift of deep emotion, or strong ^{poetic} feeling - but he evidently had
a certain vein of religious sentiment which appears ^{especially} strongly to
~~appeal~~ English people ~~especially~~. After the great success of St Paul
Mendelssohn of course looked about for another subject. He thought
of St Peter & other subjects; but finally settled on Elijah. But
he had a great deal of other work to do before he could finally
attack it - Among other things the jubilee or hymn of
Praise which is so popular in this country had to be written
for the Gutenberg festival ^{at Leipzig} in commemoration of the invention of
printing; which took place in 1840 - (400 years after the
invention.) The circumstances of which he was written explain its
scope - as it is a genuine hymn of praise for a great occasion:
and adopts the ~~poet~~ paraphrase of Oration - Chorus, Aria
and recitative - for the purpose - & Mendelssohn could here ~~now~~ more
justifiably introduce his favourite Choral. The introduction
of the Symphony movement at the beginning class it with Beethoven's
Choral Symphony; but of course it does not resemble that work in
any other respect than the merest external.
After many interruptions Elijah was finished & first performed at
Birmingham in 1846 (August 26).
In Elijah the conditions of construction were different from St Paul. He

Elyah

x bundles, she could not keep
away altogether from Charles -
"For he the Lord our God" is
decidedly in (her form)

To 5. "What they bundle" C. H. L.

(Reflection elements present
e.g. "Blessed are the men who
fear him")
"Woe was unto them" etc)

like Pamin comes.
"Woe to him."

was impossible to follow so closely the pattern of the Passion Music - (50)
The nature of the ^{as an old testament subject} story naturally impelled him to ^{adapt} ~~take~~ a more ^{decisive} ~~decisive~~
dramatic manner of dealing with it, & Choral of course would
have been too conspicuously anomalous. But otherwise the experience
he had had served him in good stead. For there was here
plenty of opportunity for dramatic changes like Canisius, &
Bach, a legitimate occasion for introducing aria, & most
happy opportunities for effective scenes between a few characters
like that between Elijah & the widow woman, & between Elijah
and the boy before the ~~on~~ rising of the great storm of rain.
Elijah's success was even much greater than that of St Paul - &
it is so familiar that it is hardly necessary I should say
anything more about it. I hardly need point out to you how
perfect is his management of his Orchestra; how admirable & even
expressive is his treatment of the vocal form - as in the Overture -
& how well & vigorously he writes for his voices. Mendelssohn
Elijah is of course the culmination of the Oratorio revival. Being
a revival it naturally mixes some of the greatness & force &
character of the early Oratorios - Passion of Handel & Bach -
But it represents a condition of art in which the instrumental &
Choral elements are balanced as sources of effect. The Choral

Contemporary with Mendelssohn but 6 years
younger was H. H. Pierson - an Englishman
of ^{very} considerable genius, ~~who was to be~~ a
superior cultivation. He was so bullied &
insulted by the critics that he gave up the
country in despair; ^{as was this in Germany} & his refined & sensitive
disposition could not stand the brutal violence
of his inferiors. He was much respected as a composer
in Germany. His Operas & other works were performed
there with success. The work which concerns us is
his Oratorio Jerusalem which was written for the Norwich
Festival of 1852. It is decidedly an unequal work.

Not the product of a man of genius & character.
Entirely un-Mendelssohnian, but on equally artistic lines.

We must also take note of Bennett's Woman of Samaria

A slight work, but artistic. It was produced in 1867

at the Birmingham Festival. It is the reverse of Pierson's work, as
it is excellent in workmanship, but devoid of character -
It is of course no comparison with Mendelssohn.

Christus appears to have been
intended actually as a
Passion. There is an introductory
part referring to the earlier part of
the life, but most of the recitation
is a chorale which remains an
absolute in the lines & pattern
of the old Passion.

effects are not so great, but the instrumental effects are infinitely greater - We have much more colour & variety of ~~expression~~ excitement of sensation, & more romance & variety of expression; but not so much power & breadth. Richard like St Paul & the Hymns of Prussia were considerably revised after first performance. Sir George says that the famous trio "lift those eyes" was one of the additions, - also the last Chorus.

After Richard Mendelssohn's health rapidly gave way: he had squeezed into his ~~last~~ short life as much work & excitement & social society as half a dozen other men: & the collapse was consequently rapid & complete. He made a start at a new Oratorio called Christus but did not get very far on with it. He died 1847 in Rome. ~~The~~ Only a year after the first performance of Richard ~~the~~ with Mendelssohn ~~as any~~ considers the history of Oratorios ^{seems at present} to be finished. A ~~2~~ second revival is scarcely possible. Of course we ~~had~~ have new Oratorios, but a work of just merit, but it is not likely we shall have any such as make history - for the mere supplying of novelties to satisfy a public taste - not either progress or development.

Sullivan Prologues 1869 for Worcester Festival
The Light of the World. ^{Birmingham} 1873

Master of Artwork 1880. Leeds

Marbury. Room of Shame - Norwich 1884.

~~Formal~~! dispirited - my husband. tendency to religious
self-indulgence.

The work which have been most prominently
before the public: 'The Redemption' by ~~the~~ 1868.

* finished 1881, performed Birmingham Festival 1882.

'Mors et Vita' Birmingham 1885. nature of
dramatic ~~music~~ religious music.

~~Sullivan~~

Stanford! Eden. ~~Adapted~~. great skill in

Church effect. Fine Church. picturesque.

tendency to attribute smaller form of a to
same kind a nature. New development

of Cantata - Other and similar works

The latest products which mark any progress at all are
clearly in a downward direction, and it is curious how
that downward direction follows natural laws, like those
of physics & dynamics. You have seen that the progress
of Octavo since the first choral crisis, has all been in
the direction of increasing the instrumental sources of effect.
In Spenser & Mendelssohn's hands the choral & instrumental
elements are at a balance, but the equilibrium is not
long maintained, & we now find in the popular (so-called)
Oratorios of Gounod the impetus of instrumental development
has completely borne down the choral element, & ~~the~~ ^{fully}
^{nine tenths of the whole} effect, such as it is, is produced by the band.
It cannot be denied that Gounod has an instinct for
choral effect, but it is totally submerged in his later
productions by the ~~existing~~ ^{existing} agency of orchestral colour. The
dignity of choral style and of human diction has been
thrown on board. In the place of fine declamation is
now a rigid ecclesiastical monotony; in the place of polyphony
surfs of choral progression, & in place of expression

(? There is no such thing as
persistent equilibrium in
nature.)

Equilibrium is not
possible as long as there is
motion, - ~~through space~~ through space
or life. - ~~through space~~ through space
talks of moving equilibrium;
He cannot mean that the
real equilibrium is perfect
as he calls it "perpetual motion".

State
See also First Principles
§ 172 & § 173.

(6 1833)

(March 7.1)
Madame & Requin at the
head of all such work.
written 1868; almost the first
of his works which brought his
name prominently before the general
public.

The splendid impression which
kind must have followed soon after.
a later still the day of the 18th (89)
& the name of 82.

Dvorak (6 1841) Did not
hope to publish much till he was 32.

Robert Mather 1876 moral style.

Specter Bride Bering 1885.

London 1886 extremely interesting.

The New. Language. at Bering.

of the same spirit - The Elder Legend seen Feb 1886.
Washington, D.C. D. H. H. H. H. H.
seen 1889.

On several lines the extraordinary mention
The Dammation de Saint.

Musical thought gaudy and exciting colour effects; which combine theatrical & melodramatic excess with the devices of ^{modern} the dramatic ritual. It is not to be denied that Fomok uses superb ^{contrivances of tone} ~~colour~~ in his work; but leading faithful of splendid colour onto a wall is ^{possibly} a ~~resemblance~~ of something more as a device, can scarcely be dignified by the name of great achievement is at. But putting this aside ^{which is} ~~it is~~ ~~most~~ ~~at the~~ ~~the~~ chiefly to be ~~noted~~ ~~that~~ is the picture to which the Orchestral side element of effect has grown now in proportion to the vocal element. So that in comparison to Handel's forms of ~~art~~ ^{art} we are now at the opposite pole. Of other contemporary living composers works time may come to speak later. I should not have mentioned Fomok but for the way in which he illustrates the tenderness of art. There only remains to mention Parsifal; which but for the middle act might also be an Oratorio; ~~and is based~~ upon as it is based upon religious conceptions even more strongly than most Oratorios. In Parsifal too the instrumental effects are in excess of the choral, but that is rather inherent in the nature of the conditions in which it is intended to be performed.

of Dec 7. 1864

But the treatment of the Orchestra is much more musical than
formal. When formal is more formless lump of humming &
John Wagner is alive with musical ideas in every part.

~~formal~~ instruments make sounds, Wagner play music.

If progress is to be made in Oratorios it must be something
in this line. Mendelssohn's Oratorios are much

broken up into fragments; & the Arias, Chances &c
are very distinct from one another - & though there is continuity

of ^{general} style, there is not direct continuity of material. We
already see attempts ~~of that sort~~ to amend this fragmentariness
in contemporary works - & it is pretty certain Wagner's treatment

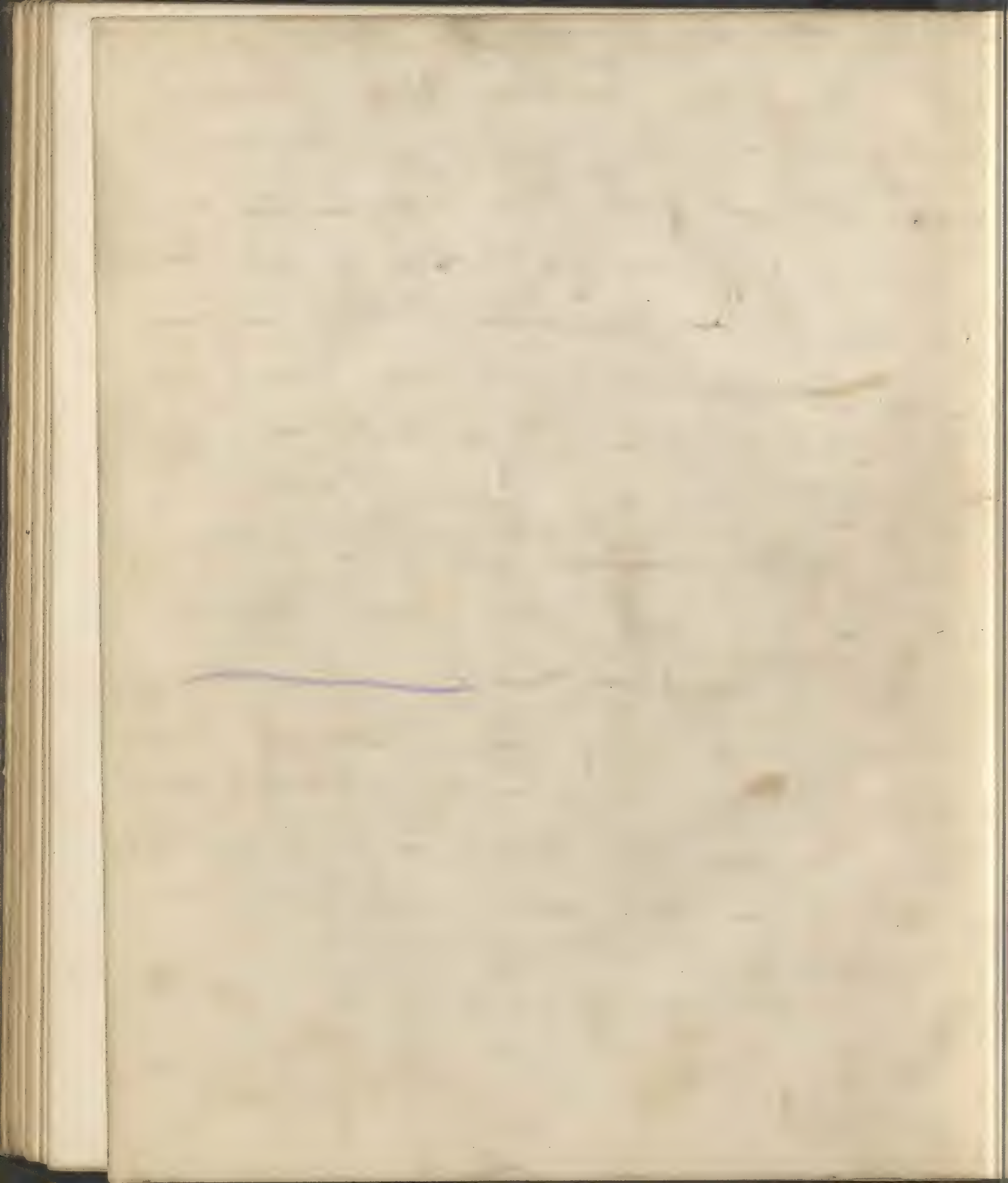
of his subject in Parsifal will reach to a certain extent upon

future Oratorios - if men of genius & enthusiasm attempt
there, - and we may still get something in the shape of progress

if composers can combine ^{modified} continuity ^{something like} his is intelligible

forms with really fine Choral writing & effective instrumentation.

~~the result of~~ ~~the result of~~ ~~the result of~~





Johnson History of the House

Paradise & the Pan

in fact with Johnson & others

1843

f 402

